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decoration of the Norman churches and palaces. This was but natural in view of the magnificent artistic development that had been going on among the Mohammedans, both in Sicily and in Egypt, for over a century. When Palermo was taken in 1072 by the Normans, it is said that Duke Robert, having gone up to the top of the citadel, gazed at the immense palaces of the Saracens, among which the Church of the Virgin was hardly visible with its oven-shaped dome. This church, the former Byzantine cathedral, had been turned into a mosque, but now the archbishop, who had been transferred by the Mohammedans to the small church of St. Cyriacus, was brought back to the cathedral. It is probable that such buildings as this Byzantine cathedral served as models for the domes of the Norman churches, which are precisely of this oven-shaped form. In almost all the Sicilian churches of basilical form, the transept and apse are built on Byzantine model, and the nave and aisles combine the Mohammedan and basilical forms.

The Norman conquest was not as casual a matter as Mr. Dehli states—by taking a hand in a quarrel between two Arab sheiks (he means *emirs*). Nor was it unsuccessful until a final expedition in 1090, for the Normans never left the island after 1061, and substantially subdued it as early as 1072, when they captured Palermo. When Mr. Dehli states that we know very little of the Norman period outside of dates and official history—often unreliable at that—it seems as if he were giving a wrong impression. The material may not be very accessible, but it exists, and most plentifully, as would be patent to every one had Mr. Freeman been able to finish his history of Sicily under the Normans.

A. L. FROTHINGHAM, JR.

Le Gallerie Nazionali Italiane. Notizie. Documenti. Anno 1. Per cura del Ministero della Pubblica Istruzione. In-4o. Roma, 1894. pp. VI-224.

The Ministry of Public Instruction has begun the publication of the magnificent annual entitled "*Le Gallerie Nazionali Italiane.*" The first year was published at the close of 1894, under the general editorship of Professor Adolfo Venturi. The object of this publication is to announce the most recent acquisitions of the various galleries and museums of Italy, to note the reorganization of the collections, the reattribution of special works and to publish a catalogue of those collections which come under the law of the Fidecommisso, about which there have been so much litigation. This last work involves very careful research, in order to discriminate between the works in private hands which are the private property of the owners and those which belong

to the public domain. This is especially important in the case of the Roman galleries, as was shown in connection with the collection of Prince Sciarra. Finally, this publication will contribute new documents for the history of art.

This first volume contains the following articles: (1) The Brera gallery in Milan with an account of two recently acquired paintings by Francesco del Cossa, both of which are reproduced in fine phototype plates; they represent single figures of John the Baptist and St. Peter and belong to the Ferrarese period of the master. The third acquisition is that of the Virgin and Child with saints by Galeazzo Campi of Cremona, dated 1517. A report is also made upon the paintings belonging to the gallery, which at various times had been loaned by it to different churches throughout Lombardy, which stood in need of decoration. Among a good deal of rubbish there are quite a number of important paintings, among which is one by Iacopo Bellini, dated 1453, and others by Vivarini, Cima, Palmezzano, Timoteo Vite, Francia, Garofalo, etc. (2) The second article, on the gallery of Parma, is devoted almost entirely to an historical account, by its present director Corrado Ricci, of the history and acquisitions of this gallery, of the different attempts at arranging it and of the new arrangement by which for the first time the gallery has received a rational order. The director gives quite a full study of the various painters of the school of Parma, reaching out far beyond the limits of the gallery itself and noting where it is especially deficient. The restorations and improvements made throughout the city are also noted and a number of fine phototype plates illustrate the paper; namely: A Virgin and Child with Saints by Caselli, the Madonna della Scodella by Correggio, the St. Catherine among the doctors by Araldi and the Immaculate Conception by Mazzola. (3) The next article is on the gallery and collection of coins in Modena. This gallery also has been rearranged under the direction of Professor Venturi, with the assistance of the director of the gallery, Cantalamessa. The first hall contains only works of the school of Ferrara, the artistic leader of the province. The second hall is devoted to the schools derived from it or cognate to it, including Modena, Parma, Bologna, etc. The third hall contains all other schools of the fifteenth and sixteenth centuries. Two plates are given illustrating the Virgin and Child by Correggio and Christ bearing the cross by Solario, recent gifts of Marquis Campori. A number of other paintings have been added to the gallery; the most important being, one by Agnolo degli Erri, who belonged to a family of painters of Modena in the fifteenth century. In order to collect in the same locality all the objects of antiquity and of art that illustrate the artistic activity of the province, the ministry of public instruction decreed the

junction with the gallery of the collection of medals, coins, ivories, bronzes, cameos and other antiquities, which had hitherto lain in the museum of the city library. Five phototype plates illustrate this part of the collection; two of them bronze vases with elaborate decoration in relief by the famous Renaissance sculptor Andrea Briosco called *Il Riccio*. The third plate reproduces an important Italo-Byzantine ivory carving of the close of the twelfth century. The two final plates give inedited Renaissance medals, of which a careful description is to be found in the text. The small collection of antiquities had until recently been entirely hidden from the public and packed in cases. It has now been placed on exhibition and a synopsis of its contents is given in this paper. (4) The next paper is on the Archæological Museum of Venice. It commences by a description of inedited medals and it is illustrated by a plate of a work in high relief by Andrea Riccio and a bust of the fifteenth century—perhaps that of Doge Leonardo Loredano—both in bronze. An article on the Florence galleries is merely a catalogue of the additions that have been made to them, either by gift or purchase, commencing with the gifts of Dr. Arthur de Noe Walker. A plate is given of the most important of these, a figure of Venus by Lorenzo de Credi. Of a different character is the report on Roman galleries that come under the Fidecommisso law. The ministry of public instruction confided the task of drawing up a catalogue of the paintings in these different collections to Cav. Giulio Cantalamessa. He announced in this brief report that he has presented to the ministry the volumes of these descriptive catalogues of the galleries, together with detailed reports upon each one of them, and the present paper is a summary report giving a synopsis of the work done, of the methods employed, of the difficulties met with and all the circumstances connected with a task of such delicacy and difficulty. Especial reference is made to the Borghese, the Sciarra, the Doria-Pamphili, the Spada, the Baberini, the Colonna and the Rospigliosi collections. The second part of the paper is devoted to a short report upon the ancient sculptures in the possession of Roman collectors, coming under the same law. It was made by Dr. Mariani and in its descriptive portions was made comparatively easy by full catalogues of ancient sculpture in Rome, which have been already published. The only difficulty met with was in carefully distinguishing between the objects that were private property and those that were the property of the nation. The final article is upon Civic Italian Museums. This consists merely of a report from the inspector of Pisan monuments (*Supino*) upon the Civic Museum recently established by citizen vote in Pisa, with the object of securing a better exhibition of many works of art existing in the city. The collection has been located in the monastery of St. Francis.

It is especially important for Mediæval art, and contains many illuminated manuscripts, enamels, pieces of gold and silver work, Byzantine and Gothic embroideries, ivory carvings, especially a coffer of Italic-Byzantine style of the x century. The second hall contains a chronological exhibit of paintings beginning with the Byzantine, Pisan and Lucchese schools, including those by Giunta and the Berlinghieri, examples of the Sienese and Florentine schools with Simone di Martino and the followers of Giotto. One of the remote successors of Giunta represented by a dated painting is Giovanni di Nicola. Among the works of the Sienese school, is one dated 1356 by Luca Tome. One of the most important of the paintings is a signed work by Barnaba of Modena, representing the Virgin and Child. The Florentine school of the xiv and xv centuries is very well represented. The fragments of the pulpit which was executed by Giovanni Pisano for the Cathedral, are being put together in the museum.

The volume closes with a specimen of the original documents, the publication of which will be one of the features of this new Annual. The document in this case is a book of accounts (*Libro dei Conti*) of the Venetian painter Lorenzo Lotto, whose life and work have been brought prominently before the public of late, especially by the writings of one of our American critics, Bernhard Berenson. In a brief introduction to the document itself, Professor Venturi calls attention to the interesting facts in regard to the life and work of the artist that are brought out in the text. It gives us quite an intimate glimpse of his character, of his friends and of his family, and allows us to keep him company in his many journeys, in his many contracts, and to follow the vicissitudes of his financial condition. His diary is a proof of his extraordinary activity and of the abundance of the works with which he decorated five provinces of Italy: Venice, Treviso, Bergamo, Ancona and Macerata. The catalogue of these works, drawn up from his register, extends from the year 1538 to the year 1554.

A. L. FROTHINGHAM, Jr.

WILHELM BODE. *Denkmäler der Renaissance Sculptur Toscanas.*
Verlagsanstalt für Kunst und Wissenschaft. München.

We take pleasure in recommending to the attention of our readers this important publication. The enterprising publishers, who have already won the gratitude of the art-loving world by their magnificent publications, here accomplish for Tuscan Renaissance sculpture of the xv and xvi centuries the same service which they have done for Greek and Roman sculpture in the publication of Brunn's *Denkmäler*. The work is now coming out in parts, containing phototype